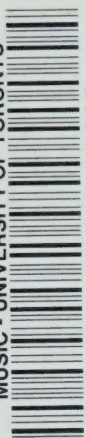


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Elgar, Edward William  
[The black knight. Piano-  
vocal score. English]  
The black knight

M

1533

E38

op. 25







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TO MY FRIEND, HUGH BLAIR, M.A., *Mus. Bac., Cantab.*

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# THE BLACK KNIGHT

(DER SCHWARZE RITTER)

CANTATA FOR CHORUS AND ORCHESTRA

THE POEM BY

UHLAND

(TRANSLATED BY LONGFELLOW)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 25.)

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PRICE TWO SHILLINGS.

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# THE BLACK KNIGHT.

FROM THE GERMAN OF UHLAND.

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## SCENE I.

'Twas Pentecost, the Feast of Gladness,  
When woods and fields put off all sadness,  
Thus began the King and spake;  
"So from the halls  
Of ancient Hofburg's walls,  
A luxuriant Spring shall break."

Drums and trumpets echo loudly,  
Wave the crimson banners proudly,  
From balcony the King looked on;  
In the play of spears,  
Fell all the cavaliers,  
Before the monarch's stalwart son.

## SCENE II.

(a) To the barrier of the fight  
Rode at last a sable Knight.  
"Sir Knight! your name and scutcheon,  
say!"  
"Should I speak it here,  
Ye would stand aghast with fear;  
I am a Prince of mighty sway!"

(b) When he rode into the lists,  
The arch of heaven grew black with mists,  
And the castle 'gan to rock.  
At the first blow,  
Fell the youth from saddle-bow,  
Hardly rises from the shock.

## SCENE III.

(a) Pipe and viol call the dances,  
Torch-light through the high hall glances;  
Waves a mighty shadow in;  
With manner bland  
Doth ask the maiden's hand,  
(b) Doth with her the dance begin;

Danced in sable iron sark,  
Danced a measure weird and dark,  
Coldly clasped her limbs around.  
From breast and hair  
Down fall from her the fair  
Flowerets, faded, to the ground.

## SCENE IV.

(a) To the sumptuous banquet came  
Every Knight and every Dame.  
(b) 'Twixt son and daughter all distraught,  
With mournful mind  
The ancient King reclined,  
Gazed at them in silent thought.

Pale the children both did look,  
But the guest a beaker took;  
"Golden wine will make you whole!"  
The children drank,  
Gave many a courteous thank;  
"Oh, that draught was very cool!"

(c) Each the father's breast embraces,  
Son and daughter; and their faces  
Colourless grow utterly.  
Whichever way  
Looks the fear-struck father grey,  
He beholds his children die.

(d) "Woe! the blessed children both  
Takest thou in the joy of youth;  
Take me, too, the joyless father!"  
Spake the grim Guest,  
From his hollow, cavernous breast,  
"Roses in the spring I gather!"



— *Journal of the American Medical Association*

M  
1533  
E38  
ep. 25



# THE BLACK KNIGHT.

## SCENE I.

EDWARD ELGAR (Op. 25)

*Allegro maestoso.*

PIANO.  
♩ = 100.

Piano introduction in G major, 3/4 time. The music is marked *Allegro maestoso* and *f* (forte). It features a series of chords and moving lines in both hands, with a triplet of eighth notes in the right hand at the beginning.

SOPRANO.

Soprano vocal line, marked *f*. The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

ALTO.

Alto vocal line, marked *f*. The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

TENOR.

Tenor vocal line, marked *f*. The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

BASS.

Bass vocal line, marked *f*. The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

'Twas Pen - te - cost, .. the Feast .. of

'Twas Pen - te - cost, .. the Feast of

'Twas Pen - te - cost, the Feast of

'Twas Pen - te - cost, .. the Feast .. of

Piano accompaniment for the first vocal entry, marked *sf* (sforzando). It features a series of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Soprano vocal line, marked *A* (accrescendo). The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

Glad - ness, . . . 'twas . . Pen - te - cost, . . the Feast of Glad - ness,

Alto vocal line, marked *A* (accrescendo). The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

Glad - ness, 'twas Pen - te - cost, Pen - te - cost, the Feast of Glad - ness,

Tenor vocal line, marked *A* (accrescendo). The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

Glad - ness, 'twas . . Pen - te - cost, the Feast of Glad - ness,

Bass vocal line, marked *A* (accrescendo). The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of eighth and quarter notes.

Glad - ness, . . . 'twas Pen - te - cost, the Feast of Glad - ness,

Piano accompaniment for the second vocal entry, marked *8va* (octave) and *mf* (mezzo-forte). It features a series of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.



*mf* When woods .. and fields .. put

*mf* When woods and fields, when woods .. and fields put

*f* 'Twas

*cantabile.* When woods and

*cres. f*

off all sad-ness, when woods and fields put

off .. all sad-ness, when

*mf* Pen - te - cost, when woods and fields, when

*mf* fields put off all sad - ness,

*sf* *mf*

off all .. sad - ness, all sad - ness, when

woods .. and fields put off all sad - ness,

woods .. and fields put off, put off .. all sad - ness, when

*f* 'Twas Pen - te - cost, .. the Feast of

*8va* *fz* *f*



woods . . and fields . . put off sad - ness, 'Twas Pen - te -

when woods . . and fields . . put off sad - ness,

woods and fields, 'Twas Pen - te

Glad - ness, put off all sad - ness; 'Twas Pen - te -

cost, the Feast of Glad - ness, When . . woods and fields

the Feast of Glad - ness, When woods and fields put off all . .

cost, . . the Feast of Glad - ness, Thus be -

cost, . . the Feast of Glad - ness, Thus be - gan the King and

put off sad - ness, Thus be - gan . . the King, the King and

sad - ness, all sad - ness, Thus be - gan the King, be - gan the King, the King and

- gan the King, thus be - gan the King, the King and

spake, thus be - gan the King, be - gan the King, the King and

*rf rit. dim.*

8179.



*C a tempo.*

spake;

spake;

spake;

spake;

*a tempo.* ♩ = 112.

*mf* *sonore.*

*Ped.* \* *Ped.* \*

*p*

"So from . . the halls ; Of an - cient Hof - burg's

*p*

"So from . . the halls . . . Of an - cient Hof - burg's

*p*

"So from . . the halls . . . Of an - cient Hof - burg's

*Ped.* \*

*D*

walls, "A lux -

walls, A lux - u - - ri - ant

"A lux - u - - ri - ant Spring, . . . a lux -

walls,

*f* *tr*

*Ped.* \*



A lux - u - - ri - ant Spring . . . . shall

shall

*cres.**cres.*

Spring, . . . .

a lux - u - - ri - ant Spring, . . . .

*cres.*

u - - - ri - ant Spring shall break."

A lux - u - - ri - ant

*cres.**f*

break."

*dim.**p*

u - - - ri - ant Spring, . . . .

Spring . . . .

shall

*dim.**p*

a lux - u - - ri - ant Spring . . . .

shall

*dim.**p*

Spring shall break, a lux - u - -

ri - ant Spring . . . .

shall

*8va**dim.*

E Poco più mosso.

break."

Drums and trum-pets

e - cho loud - - -

break."

Drums and trum-pets

e - cho loud - - -

break."

Drums and trum-pets

e - cho loud - - -

♩=116. *p marcato cres.**fz**fz*



ly, Wave the crim - son

ly, Wave the crim - son

ly, Wave the crim - son

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

ban - ners proud - ly, From bal - co - ny the

From bal - co - ny the

*poco stringendo.*

*fz*

*Ped.* \*

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked







Be - fore the . . mon - arch's

all the ca - va - liers, . . Be - fore the mon - arch's stal-wart son,

Be - fore the mon - arch's stal - wart,

all the ca - va - liers, . . Be - fore the mon-arch's stal - wart

stal - wart . . son, . . the mon - arch's stalwart son,

be - fore the mon - arch's stal-wart, stal - wart son,

stal-wart son, In the play of spears, the

son, be - fore the mon - arch's stal - wart son, In the

Fell the ca - va - liers, . . .

Fell the ca - va - liers, the ca - va - liers, . . .

play of spears, Fell all the ca - va - liers, the ca - va - liers, . . .

play of spears, Fell all the ca - va - liers, the ca - va - liers, . . .



Be - fore the mon - arch's

Be - fore the mon - arch's

Be - fore the mon - arch's

Be -

*ff* *sf*

stal - - wart son.

stal - - wart son.

stal - - wart son.

stal - - wart son.

fore the monarch's stalwart son.

*ff* *>pp*

*p*

*Ped.*



I

'Twas Pen - te - cost, the

'Twas Pen - te - cost, the Feast of Glad - ness, 'twas

Ped.

Pen-tecost, the Feast, the Feast of Glad - ness, 'twas Pen - te -

Feast of Glad - ness, 'twas Pen-tecost, the Feast, . . . 'twas Pen - te -

Pen-tecost, the Feast of Gladness, Pen-tecost, the Feast of Glad-ness, Pen-tecost, 'twas

Pen-tecost, the Feast of Gladness, Pen-tecost, the Feast of Glad - ness, the

- cost, the Feast of Glad-ness, When woods and fields put

- cost, . . . the Feast . . . of Glad-ness, When woods . . . and fields put

Pen-tecost, the Feast of Glad-ness, When woods and fields, and fields put

Feast of Glad - ness, When woods and fields, and fields put

8va

8179.



Musical score for "The Rose Tree" (No. 11). The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The lyrics are: "off all sadness, off all sadness, off all sadness, off all sadness, 8va...". The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The score is numbered 11 at the top center.

[illegible]

Feast . . of Glad - ness, . . . 'twas . . Pen - te - cost, the Feast . . of Glad -

Feast . . of Glad - ness, 'twas Pen - te - cost, Pen - te - cost, . .

Feast . . of Glad - ness, . . . the Feast of Glad - ness, 'twas . .

Feast . . of Glad - ness, 'twas Pen - te - cost, the Feast, 'twas

8170



ness, . . the Feast of Glad - ness, . . the Feast of Glad - ness, When  
 'twas . . Pen-te - cost, . . 'twas . . Pen-te - cost, . .  
 Pen-te - cost, . . the Feast of Glad - ness, the Feast of Glad  
 Pen - te-cost, the Feast, 'twas Pen - te-cost, the Feast, the . . Feast of Glad -

K  
 woods and fields . . put off all sad - ness,  
 When woods and fields put off all  
 - ness, When woods and fields put off all  
 - ness, When woods and fields put off  
 K

'Twas Pen - te - cost, . . .  
 sad - ness, put off . . all sad - ness,  
 sad - ness, 'Twas Pen - te - cost, . . .  
 sad - ness, When woods and fields put off



Pen - te - cost, Pen - te

When woods and fields put off sad - ness,

Pen - te - cost, sad - ness, 'Twas Pen - te - cost, . . the

- cost . . the Feast, Pen - te - cost, . . the Feast, When . .

'Twas Pen - te - cost, . . 'twas Pen - te - cost, the Feast, When . .

Pen - te - cost, . . 'twas Pen - te - cost, Pen - te - cost, When . .

Feast of Glad - ness, Pen - te - cost, the Feast, When . .

*cres. sempre.* *ff* *sf* *8va*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

woods and fields put . . off, put off . . all sad -

woods and fields put off, . . put off *ten.* all sad -

woods and fields put . . off, put off all sad -

woods and fields put off, . . put off all sad -

*8va* *poco rit.* *sf* *ten.* *8va*

*poco rit.* *Ped.* \*



*M Più lento*

- ness, Pen - - te -

- ness, Pen - - te -

- ness, Pen - - te -

- ness, *Più lento.* Pen - - te -

*M*

*sf* *Ped.* \*

- cost, *pp* Pen te - cost.

- cost, *pp* Pen - te - cost.

- cost, *pp* Pen - te - cost.

- cost, *pp* Pen - te - cost.

*p* *pp*

*dim. poco rit.* . . . . *al* . . . .



SCENE II.

**A**  
*Moderato.*

**PIANO**  
♩ = 84.

**B**

*f* *cres.* *tr* *Ped.* \*

*ffz* *sf* *ffz* *8va* *sf* *sf* *sf* *sf*







*ff*

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

"Sir Knight! your name and scut - cheon say!" . . .

say!" . . .

"Sir Knight! your name and scut - cheon say!" . . .

*ff*

*lunga*

*D*

*pp* "Should I speak it

*pp* "Should I speak it

*pp* "Should I speak it

*pp* "Should I speak it

*pp* "Should I speak it

*D*

*a tempo. pp*

*sfp*

*fz* *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

*fz* *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

*fz* *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

*fz* *pp* *cres.*

here, . . . Ye would stand a - ghaſt with fear; I

*sfp* *pp*







f > dim. *p* *sonore.* *p*  
 The piano introduction features a series of chords and arpeggiated figures. The first vocal entry is marked *f* and *dim.*, followed by a *p* *sonore.* section.

a Prince . . of might - y sway, of  
 a Prince . . of might - y sway, of  
 a Prince . . of might - y sway, of  
 a Prince . . of might - y sway, of  
 sf *G* *fz* *Ped.* \* *Ped.* \*  
 The piano accompaniment includes a *G* chord and a *fz* section. The piano part features a *Ped.* (pedal) section marked with an asterisk.

might . . y sway!"  
 might . . y sway!"  
 might . . y sway!"  
 might . . y sway!"  
 dim. *p* *rit. f* *pp* *f* *Ped.* \*  
 The piano accompaniment includes a *dim.* section, a *p* section, a *rit. f* section, a *pp* section, and a *f* section. The piano part features a *Ped.* (pedal) section marked with an asterisk.



H *Allegro molto e con fuoco.*

pp *a tempo.* *pp* *Allegro molto e con fuoco. ♩ = 100.*

The piano introduction features a series of chords in the right hand and a more active melody in the left hand, marked *pp* and *a tempo.* The tempo then changes to *Allegro molto e con fuoco. ♩ = 100.* The first vocal entry is marked *pp* and begins with a triplet of eighth notes.

*p* When . . .

*pp* When he rode in - to the lists, The

*cres. molto.*

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked *cres. molto.*

*cres. molto.* *f* he rode, . . .

*p* *cres. molto.* When he rode, The arch of heav'n grew black, . . .

*f* - to the lists, the . . arch of heav'n grew black, . . .

*f* arch of heav'n grew black, grew black, with mists:

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked *cres. molto.* and *f*.

*f*

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked *f*.



**I**

*pp* When he rode in -

**I** *8va bassa.*

*dim.* *fz* *pp* *p*

*cres. molto.* When he

*p* *cres. molto.* When he rode, The arch of heav'n grew

*p* *cres. molto.* When he rode in - to the lists, the arch of heav'n grew

*cres. molto.* - to the lists, The arch of heav'n grew black, grew black with

*8va* *f*

*f* rode,

*f* black,

*f* black,

*f* black,

*f* mists,

**J** *8va bassa.*

*ff* *dim.* *fz* *pp*

*Ped.*



*cres.*

The cas

*p* When . . . he rode The cas *cres.*

*cres. molto.*

When he rode, The cas

*cres. molto.*

When he rode in - to the lists, The cas

*cres.* *f*

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

*fff*

*K*

The arch of heav'n grew black,

The cas - tle

*K*

*fz*

*Ped.*

8179. \*



black with mists, the arch of  
The arch of heav'n grew black, black with mists,  
the cas - tle 'gan to rock, .  
'gan to rock, . the

heav'n grew black, black with mists,  
The cas - tle 'gan to  
the cas - tle 'gan to  
cas - tle 'gan .. to rock, the

rock,  
rock, 'gan to rock, pp  
cas - tle 'gan to rock,

pp



*p* When . . . . .

*p* When he rode, The

*p* When he rode in - to the lists, The

*pp* When he rode in - to the lists, The arch of heav'n grew

he rode, The

arch of heav'n grew black, When he rode, The

arch of heav'n grew black, When he rode, The

black, When he rode in - to the lists, The

*accel. poco a poco.* cas tle 'gan to rock,

*accel. poco a poco.* cas tle 'gan to rock,

*accel. poco a poco.* cas tle 'gan to rock,

*accel. poco a poco.* cas tle 'gan to rock,

*f accel. poco a poco.* cas tle 'gan to rock,



rock!

rock!

rock,

rock!

rock,

rock!

*fff*

*M* *sempre animato.*

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

*Sva* *M* The arch . . . of heav'n grew black, . . .

*sempre animato.*

The cas - tle 'gan to rock, the cas -

The cas - tle 'gan to rock, the cas -

The cas - tle 'gan to rock, the cas -

The cas - tle 'gan to rock, the cas -

*fz*



tle 'gan to rock, *dim.*  
 tle 'gan to rock, *dim.* the cas  
 tle 'gan to rock, *dim.*  
 tle 'gan to rock, *dim.*  
 tle 'gan to rock,

*sf*  
*Ped.* *sf*  
*N Più mosso.* \*

*dim.* *p.* 'gan to rock!  
*dim.* *p.* tle 'gan to rock!  
*dim.* 'gan to rock!  
*dim.*

*N Più mosso. ♩ = 126.*  
*pp* *sonore.*  
*dim.* *p.*

8179. *Ped.* \*



*stringendo.*

*stringendo.*

*p* The arch of heav'n grew

*p* The arch of heav'n grew

*p* The arch of heav'n grew

*p* The arch of heav'n grew

*sf* *p* *stringendo.*

*Ped.* \*

*p* *O* *cres.*

The arch of heav'n grew black, . . . grew black with

*p* *cres.* *f*

black with mists, the arch of heav'n grew black with mists,

*p* *cres.* *f*

black with mists, the arch of heav'n grew black with mists,

*p* *cres.* *f*

black with mists, the arch of heav'n grew black with mists,

*f*

*Ped.* \* *Ped.* \* *Ped.* \*



*cres.* *ff*

mists, . . . grew black with mists, . . . grew black with mists.

*sf* *ff*

And the cas - tle 'gan to rock, the cas -

*sf* *ff*

And the cas - tle 'gan to rock, the cas -

*sf* *ff*

And the cas - tle 'gan to rock, the cas -

*8va* *sf* *ff* *P*

tle 'gan to rock.

tle 'gan to rock. At the first

tle 'gan to rock. At the first

*P*

At the first blow,

At the first blow,

blow, at the first blow,

blow,

*ff* *fz*



*Meno mosso, poco a poco.*

*sf* Fell . . . the youth, . . . *dim.*

*sf* Fell . . . the youth . . . from sad - dle-bow, *p*

*sf* Fell . . . the youth . . . from sad - dle-bow, *p*

*sf* Fell . . . the youth . . . from sad - dle-bow, *p*

*Meno mosso, poco a poco.*

*pp*

*Ped.* \*

*p* Hard - ly ris - es, *dim.* hard - ly ris - es *pp* from the

*p* Hard - ly ris - es, *dim.* hard - ly ris - es *pp* from the

*p* Hard - ly ris - es, *dim.* hard - ly ris - es *pp* from the

*p* Hard - ly ris - es, hard - ly ris - es from the

*pp*

*Ped.* \* *Ped.* \* *Ped.*

*R*

shock,

shock,

shock,

*R*

*tranquillo.*

\* *Ped.*



Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

Hard-ly ris - - - es . . from the shock.

*mf*

*dim.* *p* *pp* *pp* *poco rit.*

*Tempo lmo.*

*pp* *dim.* *ppp*

*rit.* *Ped.* \*

*lunga*



## SCENE III.

*Allegretto.*PIANO.  
♩ = 92.

First system of piano music. Treble and bass staves. Dynamics: *pp*, *f*, *pp*. Pedal marks: *Ped.*, *\**, *Ped.*. A fermata is placed over the first measure of the treble staff.

Second system of piano music. Treble and bass staves. Dynamics: *f*, *pp*, *cres.*, *sf*. Pedal marks: *\**, *Ped.*. A fermata is placed over the first measure of the treble staff.

Third system of piano music. Treble and bass staves. Dynamics: *p molto grazioso.*. A section marked 'A' begins in the treble staff.

Fourth system of piano music. Treble and bass staves. Dynamics: *pp*. Pedal marks: *Ped.*, *\**.

Fifth system of piano music. Treble and bass staves. Dynamics: *pp*, *fpp*, *dim.*. Section marked 'B' begins in the treble staff. Pedal marks: *Ped.*, *\**, *Ped.*, *\**.

Sixth system of piano music. Treble and bass staves. Dynamics: *pp*. A fermata is placed over the first measure of the treble staff.



This page contains six systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and performance instructions.

System 1: The first system features a treble and bass staff. The treble staff has a *cres.* marking. The bass staff has a *Ped.* marking and an asterisk (\*).

System 2: The second system includes a *mf* marking in the treble staff. The bass staff has a *Ped.* marking and an asterisk (\*).

System 3: The third system includes a *cres.* marking in the treble staff. The bass staff has a *Ped.* marking and an asterisk (\*).

System 4: The fourth system includes a *pp* marking in the treble staff. The bass staff has a *Ped.* marking and an asterisk (\*).

System 5: The fifth system includes a *sf* marking in the treble staff. The bass staff has a *Ped.* marking and an asterisk (\*).

System 6: The sixth system includes a *p* marking in the treble staff. The bass staff has a *Ped.* marking and an asterisk (\*).



SOPRANO. *ppp stac.*

ALTO. *ppp stac.*

TENOR. *ppp stac.*

BASS. *legato.*

Pipe and vi - ol, pipe and vi - ol, call the dan -

Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call, . .

Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call . .

Pipe and vi ol call the dan - ces, Torch-light thro' the

*E Più moderato. ♩ = 84.*

Voices alone.

ces, call the dan - ces, pipe and vi - ol, pipe and vi - ol,

call the dan - ces, pipe and vi - ol, pipe and vi - ol,

the dan - ces, pipe and vi - ol, pipe and vi - ol,

high hall, thro' the high hall glances, Pipe and vi - ol call the dan - ces,

call the dan - ces,

pipe and vi - ol call . . the dance, pipe and vi - ol call the

pipe and vi - ol call . . the dan - ces, . . call the

Torch-light thro' the high hall, thro' the high hall glances



Pipe and vi - ol call the dan - ces, Torch-light thro' the  
 dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol  
 dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol  
 - ces, Pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol

high hall glan - ces, Torch light  
 call, call the dan - ces, pipe and vi - ol call the dan - ces,  
 call, call the dan - ces, pipe and vi - ol call the dan - ces,  
 call, call the dan - ces, pipe and vi - ol call the dan - ces,

thro' the high hall, thro' the high hall glan - ces,  
 pipe and vi - ol call the dan - ces,  
 pipe and vi - ol call, pipe and vi - ol call the  
 Torch - light thro' the high hall, thro' the high hall glan - ces,



ces,

Torch - light thro' the hall,

dance, Torch - light glan

torch-light, torch - light thro' the high hall glan

*Tempo 1mo. ♩ = 92.*

ces, torch - light thro' the high hall

ces, torch - light thro' the high hall

ces, torch - light thro' the high hall

glan - ces, torch-light thro' the high hall glan - ces, glan-ces thro' the

glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the

glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the

*mf* *sempre cres.* *Ped.* \* *Ped.* \* *Ped.* \*



*legato.*

*mf* Pipe and vi - - ol call the dan - - ces, call the dan - ces, pipe and vi - -

hall,

hall,

*mf* Pipe and vi - -

*f* Ped. \*

ol, .. pipe . . and vi - - ol call the dan - ces,

Call the

ol, .. pipe and vi - ol call the dan - ces, call the dan - ces,

Pipe and vi - ol call the

Ped. \* Ped. \*

Torch - light thro' . . the high hall glan - - ces, .. torch

*cres.* dan - ces, Torch - - light thro' the high hall glan

*cres.* Torch - light thro' the high hall glan - ces, torch -

dan - ces, pipe and vi - - ol call . . the

*f*



[illegible]



call the dan - ces,  
 vi - ol call the dan - ces, pipe and  
 vi - ol call the dan - ces,  
 . . ol call the dan-ces, Torch-light thro' . . the high hall glan - ces,

*allargando.* *ff* pipe and vi - ol call the dance,  
*allargando.* *ff* pipe and vi - ol call the dance,  
*allargando.* *ff* pipe and vi - ol call the dance,  
*allargando.* *ff* pipe and vi - ol call the dance,

*allargando.* *ff* pipe and vi - ol call the dance,  
*ff* *maestoso. pesante.*

*sf* *dim.* *p* Waves a mighty, mighty sha-dow in, . .  
*sf* *dim.* *p* Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .  
*sf* *dim.* *p* Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .  
*sf* *dim.* *p* Waves a mighty, mighty sha-dow in, . . waves a might-y sha - dow in, . .



*dim.* waves a mighty sha-dow in ; . . . With man-ner bland Doth ask the maid - en's  
*dim.* waves a might - y, might - y sha-dow in ; With man-ner bland Doth ask the maid - en's  
*dim.* waves a might - y, might - y 'sha-dow in ; With man-ner bland Doth ask the maid - en's  
*dim.* waves a mighty sha-dow in ; . . . With man-ner bland Doth ask the maid - en's

*dolce.* *pp*

*dolce.* *pp*

*dolce.* *pp*

*dolce.* *pp*

*sf*

K hand,  
 hand,  
 hand,  
 hand,  
 hand,  
 K Waves . . . a might - y sha - dow in ; . . .

*pp*

*sempre pp*

*pp*

*sf*

man - ner bland Doth ask the maid-en's hand,

*ppp* *rit.*



L

*Moderato.*

*Moderato.* ♩ = 69.

*f* *pp* *molto espress.* *sempre pp*

*pesante.*

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

Doth with her the dance be - gin ;

*dim.*

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

*pp* *p*



Danc'd a measure weird and  
 Danc'd a measure weird and  
 Danc'd a measure weird and  
 Danc'd a measure weird and  
 Danc'd a measure weird and

dark,  
 dark,  
 dark,  
 dark,  
 dark,

M *ten.*  
 f *sf* *dim.* *pp*  
 pp  
 danc'd a mea - sure,  
 a mea - sure, a mea - sure weird and  
 a mea - sure, a mea - sure weird and  
 a mea - sure weird and

p *dim.* *pp*

dark,  
dark,  
dark,

*sostenuto.*  
*p* Cold - ly,

*Ped.* \* *Ped.* \*

*sostenuto.*  
Cold - ly,

*pp* Danc'd in sa-ble i-ron sark,  
cold - ly clasp'd . . her limbs around,  
*pp* Danc'd in sa-ble i-ron sark,

*cres.* cold - ly clasp'd . . her . . limbs around,  
*pp* Danc'd a measure weird and dark,  
*cres.* cold - ly, cold - ly *pp* clasp'd her . . limbs around,  
Danc'd a measure weird and dark,

*cres.*



*p* Cold-ly clasp'd her limbs a-round.

*p* Cold-ly clasp'd her limbs a-round.

*p* Cold-ly clasp'd her limbs a-round.

*p* Cold-ly clasp'd her limbs a-round.

*f* *dim.* *p*

*Ped.* \*

*pp* From breast and hair Down fall from

*pp* From breast and hair Down fall from

*pp* From breast and hair Down fall from

*pp* From breast and hair Down fall from

*pp* From breast and hair Down fall from

*ten.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim. molto.* *P*

her the fair . . . Flower . . . ets,

*dim. molto.*

her the fair . . . Flower . . . ets,

*dim. molto.*

her the fair . . . Flower . . . ets,

*dim. molto.*

her the fair . . . Flower . . . ets,

*P* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

flower - ets, fad - ed, flower - ets.

fad - ed, flower - ets,

flower - ets, fad - ed,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*O animato.* *p* *molto cres.*

From breast and hair . . Down fall from

fad - ed, to the ground, *molto cres.* Down

fad - ed, to the ground, From breast and hair . . Down

fall to . . the ground, Down

*animato.* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ff a tempo.* *p*

her . . the fair . . . Flower - ets fad - ed, to . . the ground.

fall fair Flowerets, the flowerets, to the ground.

fall the fair, . . fair Flowerets, the flowerets, to the ground.

fall the Flowerets, the flowerets, to the ground.

*ff a tempo.* *p dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



R  
*pp*

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

Danc'd in sa - ble i - ron sark,

R

*pp**p**pp**dim.*

Danc'd a mea-sure weird and dark,

weird and dark.

Danc'd a mea-sure weird and dark,

weird and dark.

Danc'd a mea-sure weird and dark,

weird and dark.

Danc'd a mea-sure weird and dark,

weird and dark.

*dim.**ppp**a tempo.*

## SCENE IV.

**PIANO.**  
♩ = 60

*Andante maestoso.*

*sf* *p* *p* *mf* *dim.* *pp* *f* *f*

*cres.* *f* *dim.* *p* *p*

*pp espress.*

**A SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

To the sumptuous

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



47

To the sumptuous banquet came . . .

To . . . the banquet came . . .

banquet came . . . Ev-'ry Knight, . . . ev-'ry Dame, . . .

To the sumptuous banquet came, . . .

Ev-'ry Knight and ev-'ry Dame, To the sumptuous

Ev-'ry Knight and ev-'ry Dame, . . .

Ev-'ry Knight and ev-'ry Dame, . . .

banquet came . . . Ev-'ry Knight and . . . ev-'ry Dame, . . .

To the banquet, to the banquet came . . .

To the banquet, to the banquet came . . .

To the banquet, to the banquet came . . .

To the banquet, to the banquet came . . .

ev - - - 'ry Knight and Dame, ev - - 'ry Knight . . .  
 Ev - 'ry Knight and ev - 'ry Dame, . . .  
 Ev - 'ry Knight, ev - 'ry Dame, e-ve-ry  
 Ev - 'ry Knight and ev - 'ry, ev - 'ry Dame,  
 8va  
 Ped. \* Ped. \*  
 ev - 'ry Knight . . . and Dame.  
 ev - 'ry Dame, ev - 'ry  
 Knight, e-ve-ry Dame, e-ve-ry Knight . . . and  
 ev - 'ry Knight, e-ve-ry Knight, e-ve-ry  
 Dame.  
 Dame.  
 Dame.  
 Dame.  
 pp mf  
 Ped. \*



*p* *espress.* *dim.* *pp* *Ped.* \*

D *Allegretto.*

*p* 'Twixt son and daugh - ter all  
'Twixt son and daugh - ter all  
'Twixt  
'Twixt

*Allegretto.* ♩ = 108.

*p dolce e mesto.*

dis-traught, 'twixt son . . . and  
dis-traught, 'twixt son and  
son and daugh - ter, 'twixt son and  
son and daugh - ter, 'twixt son and  
*p*

daugh - - - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - - - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - - - ter, With mourn - ful mind The an - cient

*cres.* *p* *dim.* *cres.* *p* *dim.* *cres.* *p* *dim.* *cres.* *p* *dim.*

*cres.* *cres. molto.* *sf* *pp*

*Ped.* \*

King re - clined,

King re - clined,

King re - clined,

King re - clined,

King re - clined,

*pp* *pp* *pp* *pp* *pp*

*pp* *cres.*

*E*

*f* *dim.* *mf* *p*



Gazed at them in si - lent thought. . .

Gazed at them in si - lent thought. . .

Gazed . . in si - lent thought. . .

Gazed . . in si - lent thought. . .

*pp*

*poco cres.*

Pale . . the chil - dren both did look, the chil - dren both did

*poco cres.*

Pale . . the chil - dren both did look, the chil - dren both did

Pale . . the chil - dren look, the chil - dren both did

Pale . . the chil - dren look, the chil - dren both did

*pp*

*poco cres.*

*pp*

*ppp*

look, . . . . .

*ppp*

look, . . . . .

*ppp*

look, . . . . .

*ppp*

look, . . . . .

*ppp*

*F*

*f*

52

pp pale the chil-dren both did dim.

pp pale the chil-dren both did dim.

dim. f

G look, look, look, G *Poco più mosso.* ♩ = 116.

*sf* *cres.* *ff* *tutta forza.* Ped. \* Ped. \* Ped. \*

*ff* *vivace.* But the guest . . a beak-er took, . . .

*ff* *vivace.* But the guest . . a beak-er took, . . .

*Sva.* *sf* Ped. \*

8179.



*vivace.* *f* a beak . . .

But the guest . . . a beak-er took, . . . *f* a beak . . .

*vivace.* *f* a beak-er took, . . .

*pp subito.* *cres. molto.* er took ;

*p* *cres. molto.* a beak er took ;

*pp subito.* *cres. molto.* er took ;

*p* *cres. molto.* a beak er took ;

*pp* *cres. molto.* *f*

*Ped.* \*

*sf* "Gold-en wine . . . will make you whole, . . .

*sf* "Gold-en wine . . . will make you whole, . . .

*sf* "Gold-en wine . . . will make you whole, . . .

*sf* "Gold-en wine . . . will make you whole, . . .

*sf* "Gold-en wine . . . will make you whole, . . . *8va*

*Ped.* \* *Ped.* 8179. \* *Ped.* \* *Ped.* \*

gold - en wine . . . . . will make you whole, . . . . .

gold - en wine . .

gold - en wine, . . . . . gold - en wine will make you whole,

*Sva* gold - en

*sf*

*I p* gold

will make you whole, . . will make you whole,

gold - en wine will make you whole,

wine, . . . . . gold - en wine will make you whole,

*sf* *p subito.*

*ff* *dim.* *p*

en wine!"

*p* gold en wine!"

*p* gold en wine!"

*p* gold en wine!"

gold en wine!"

*p* *cres. molto.* *ff*

*Ped.*



First system of musical notation, measures 1-4. The vocal staves (Soprano, Alto, Tenor, Bass) contain whole rests. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic and an asterisk (\*) below the first measure.

Second system of musical notation, measures 5-8. Measures 5-7 contain whole rests for all parts. Measure 8 begins with a new piano accompaniment. The right hand plays chords, and the left hand plays a descending line. The tempo is marked *a tempo. ♩ = 108.* and the dynamic is *sf* (sforzando). The piano part is marked with a *poco rit.* (poco ritardando) instruction.

Third system of musical notation, measures 9-12. Measures 9-11 contain whole rests for all parts. Measure 12 begins with a new piano accompaniment. The right hand plays chords, and the left hand plays a descending line. The tempo is marked *a tempo. ♩ = 108.* and the dynamic is *sf* (sforzando). The piano part is marked with a *poco rit.* (poco ritardando) instruction.

Fourth system of musical notation, measures 13-16. Measures 13-15 contain whole rests for all parts. Measure 16 begins with a new piano accompaniment. The right hand plays chords, and the left hand plays a descending line. The tempo is marked *a tempo. ♩ = 108.* and the dynamic is *sf* (sforzando). The piano part is marked with a *poco rit.* (poco ritardando) instruction.

**K**

chil - dren drank,

*p* The chil - dren drank,

*p* The chil - dren drank,

*p* The chil - dren drank,

**K**

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave . . . a

cres. Ped. \*

*pp* cour - teous thank, ma - ny a cour - teous thank ;

*pp* cour - teous thank, ma - ny a cour - teous thank ;

*pp* cour - teous thank, ma - ny a cour - teous thank ;

*pp* cour - teous thank, ma - ny a cour - teous thank ;

*pp* cour - teous thank, ma - ny a cour - teous thank ;

*pp* *poco. marcato.*

Ped. \*

8179.



"Oh, that draught, . . .  
 "Oh, that draught, . . .  
 "Oh, that draught, . . .  
 "Oh, that draught, . . .  
 dim. pp mf  
 Ped. \*

dim. p  
 oh, that draught, . .  
 oh, that draught, . .  
 oh, that draught, . .  
 oh, that draught, . .  
 dim. p

dim. M pp  
 oh, that draught, . . . oh, that draught, . . .  
 dim. pp  
 oh, . . . that draught was ve-ry cool, . .  
 dim. pp  
 oh, . . . that draught was ve-ry cool, . .  
 dim. pp  
 oh, . . . that draught was ve-ry cool, . .  
 pp M pp  
 Ped.

The image displays a musical score for the song "Cool!" by John Williams. It consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two flats. The lyrics "cool!" are written below the first three vocal staves. The piano accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. A large "N" is placed above the piano accompaniment staff, indicating a specific section or measure. The overall style is that of a professional musical score, with clear notation and a clean layout.

8179.




*espress.* Each the father's breast em - bra - ces, . . . Son and daughter, son and

*espress.* Each the father's breast em - bra - ces, Son and daughter, son and

*espress.* Each the father's breast em - bra - ces, Son and daughter, son and

*espress.* Each the father's breast em - bra - ces, Son and daughter, son and

*espress.* Each the father's breast em - bra - ces, Son and daughter, son and

*Larghetto.*  of preceding movement.

8va

*pp*

*dim.* daugh-ter; . . . and their fa-ces Colourless, co - lourless grow ut - ter-ly,

*dim.* daughter; and their fa-ces Colourless, co - lourless grow ut - ter-ly,

*dim.* daugh-ter; . . . their fa - ces, . . . grow co-lour-less,

*dim.* daughter; 8va and their fa-ces Colourless, co - lourless grow ut - ter-ly,

*pp*

*pp* Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

*pp* Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

*pp* and their fa - ces Co - lour-less grow ut - ter-ly.

*pp* Son and daughter; and their fa - ces Co - lour-less grow ut - ter-ly.

*pp* *P*

*pp* *P*

*Ped.*

60

*pp**cres.*

Which - ev - er way, which - ev - er

*pp**cres.*

Which - ev - er, way, which - ev - er way, which

Which - ev - er way, which - ev - er

*pp**cres.*

Which - ev - er way, which - ev - er

*cres.**mf**dim.**pp**cres.*

way,

way

way

way

way

Looks

the

fa -

ther,

*p dolciss.*

fa

ther

grey,

fa

ther

grey,

*f* *stringendo.**sf**rall.**dim.*

Ped.

Ped.

\* Ped.

\* Ped.



*R a tempo.*

*p* He be-holds his chil - dren die, . . . . . *dim.* he beholds his chil-dren

*p* He be-holds his chil - dren die, he beholds his chil-dren

*p* He be-holds his chil - dren die, he beholds his chil-dren

he beholds them

*R a tempo.*

*fp*

*pp* die, . . . *poco rit. e dim.* S he be-holds his chil - dren die.

*pp* die, *poco rit. e dim.* he be-holds his chil - dren die.

*pp* die, *poco rit. e dim.* he be-holds his chil - dren die.

*pp* die, *poco rit. e dim.* he be-holds his chil - dren die.

*p* *pp* *poco rit.* *pp* *Più lento.* S

*Ped.* \*

*dim. sempre.* *ppp*

*Ped.* \*

*Allegro molto.* ♩ = 152.

*ff sf ffz*  
*Ped.* \* *sf* *sf*

T

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

*f*

T

*sf* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

U

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

*ff* *p*

*Ped.* \* *sf*



*p* *cres.* *accel.* *f*

tak'st thou in the joy of youth, the joy . . . of

*f* *accel.*

in the joy of youth, the joy of

*p* *cres.* *accel.* *f*

tak'st thou in the joy of youth, in the joy of

*f* *accel.*

in the joy, the joy of

*cres. molto.* *8va.* *sf* *accel.*

**V Andante.**

youth ; Take me, too, take me, too, take

youth ;

youth ;

youth ; Take me, too, take me, too,

youth ; *Andante.* ♩ = 72.

*fz* *sf* *sf*

*Ped.* \* 3 *Ped.* \* 3

me, too, the joy less fa - ther, take me,

Take me, too, take

take me,

Take me, too, take

*Ped.* \* 3 *Ped.* \* 3

*Ped.* \* 3

too, take me, too, the joy - less fa - ther!"

me, too, take me, too, the joy - less fa - - - ther!"

too, take me, . . . the joy - less fa - - - ther!"

me, too, take me, the joy - less fa - - - ther!"

*ffz* *Ped.* *p* *dim.* *rit. e dim. sempre.*

*Lento.* *W* *pp* Spake the

*pp* Spake the

*pp* Spake the

*pp* Spake the

*Lento. ♩ = 60.* *W* *pp* Spake the

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

*sfp* *pp*



X

pp "Ro ses, . . . ro ses . . .

pp "Ro ses, . . . ro ses . . .

pp "Ro ses, . . . ro ses . . .

pp "Ro ses, . . . ro ses . . .

X "Ro ses, . . . ro ses . . .

a tempo. pp espress.

3

1st & 2nd SOPRANO. poco cresc. in the Spring, . . . in the Spring, . . . in the Spring, I . . .

1st & 2nd ALTO. poco cresc. in the Spring, . . . in the Spring, . . . in the Spring, I . . .

1st & 2nd TENOR. poco cresc. in the Spring, . . . in the Spring, . . . in the Spring, I . . .

1st & 2nd BASS. poco cresc. in the Spring, . . . in the Spring, . . . in the Spring, I . . .

Y Allegro molto.

ga ther."

ga ther."

ga ther."

ga ther."

Y Allegro molto. ♩ = 160. tr tr tr tr tr 8va . . .

sf sf sf sf fff

Ped. \* Ped.

*ff p pp rit.*

*espress. poco accel. al tempo 1mo. cres.*

*Ped.*

*dim. p*

*poco a poco rall. pp*

In . . . the Spring,

In . . . the Spring,

In . . . the Spring,

In . . . the Spring,

*poco a poco rall. pp*

*Ped.*



*rit. molto.*

BB

*dim. rit. molto.*

Ro - ses . . . in the Spring. . . . .

*dim. rit. molto.*

Ro - ses . . . in the Spring. . . . .

*dim. rit. molto.*

Ro - ses . . . in the Spring. . . . .

BB

*dim. rit. molto.**pp a tempo più lento.**pp*

Ped.

*rit. al fine.**dim.**pp*





# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

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LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—	—
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COLUMBUS (Male voices) ...	2/6	—	—			
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FOUNDER'S DAY ...	1/6	—	—			
SIR ANDREW BARTON ...	1/0	—	—			
SPANISH ARMADA ...	0/6	—	—			
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MESSE SOLENNELLE (Troisième) ...	1/6	—	—			
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WIDOW OF ZAREPHATH ...	...	2/0	—	—		
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ATHALIAH ...	...	3/0	3/6	5/0		
BELSHAZZAR ...	...	3/0	3/6	5/0		
CHANDOS TE DEUM ...	...	1/0	1/6	2/6		
CORONATION AND FUNERAL ANTHEMS ...	...	—	—	5/0		
Or, singly:—						
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MY HEART IS INDITING ...	...	0/8	—	—		
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THE WAYS OF ZION ...	...	1/0	—	—		
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DETINGEN TE DEUM ...	...	1/0	1/6	2/6		
DIXIT DOMINUS (from Psalm cx.) ...	...	1/0	—	—		
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O MAY I JOIN THE CHOIR INVISIBLE ...	...	1/0	—	—		
<b>FRIEDRICH HEGAR.</b>						
THE WANDERING JEW ...	...	2/0	—	—		
<b>GEORG HENSCHER.</b>						
OUT OF DARKNESS (130th Psalm) ...	...	2/6	—	—		
STABAT MATER ...	...	2/6	—	—		
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CINDERELLA ...	...	2/6	—	—		
MELUSINA (CHORUSES ONLY, SOL-FA, 1/6) ...	...	2/0	2/6	4/0		
SONG OF THE NORNS (Female voices) ...	...	1/0	—	—		
<b>SIDNEY R. HOGG.</b>						
NORMAN BARON ...	...	1/6	—	—		
<b>JOSEPH HOLBROOKE.</b>						
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<b>C. HOLLAND.</b>						
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<b>T. S. HOLLAND.</b>						
KING GOLDEMAR (Operetta, Children's voices) ...	...	2/0	—	—		
(Ditto, SOL-FA, 0/9) ...	...	—	—	—		
PASTORAL MEDLEY (Children's voices) (SOL-FA, 0/9) ...	...	2/0	—	—		
<b>GUSTAV VON HOLST.</b>						
IDEA (Operetta for Children) (SOL-FA, 0/6) ...	...	1/0	—	—		
KING ESTMERE ...	...	2/0	—	—		
<b>HUMMEL.</b>						
ALMA VIRGO (Latin and English) ...	...	0/4	—	—		
COMMUNION SERVICE, IN B FLAT ...	...	2/0	—	4/0		
Ditto, IN E FLAT ...	...	2/0	—	4/0		
Ditto, IN D ...	...	2/0	—	4/0		
MASS, IN B FLAT, No. 1 ...	...	1/0	1/6	2/6		
MASS, IN E FLAT, No. 2 ...	...	1/0	1/6	2/6		
MASS, IN D, No. 3 ...	...	1/0	1/6	2/6		
QUOD IN ORBE (Latin and English) ...	...	0/4	—	—		
<b>W. H. HUNT.</b>						
STABAT MATER ...	...	1/0	1/6	—		
<b>G. F. HUNTLEY.</b>						
PUSS-IN-BOOTS (Operetta for Children) (SOL-FA, 0/9) ...	...	2/0	—	—		
VICTORIA (SOL-FA, 1/0) ...	...	2/0	—	—		
<b>H. H. HUSS.</b>						
AVE MARIA (Female voices) (SOL-FA, 0/3) ...	...	1/0	—	—		
<b>F. ILIFFE.</b>						
SWEET ECHO ...	...	1/0	—	—		
<b>JOHN W. IVIMEY.</b>						
WITCH OF THE WOOD (Operetta for Children) ...	...	2/0	—	—		
(Ditto, SOL-FA, 0/9) ...	...	—	—	—		
<b>W. JACKSON.</b>						
YEAR, THE ...	...	2/0	2/6	—		



## G. JACOBI.

	Paper Cover.	Paper, Boards.	Cloth Gilt.
BABES IN THE WOOD (Operetta for Children) ...	2/0	—	—
(Ditto, SOL-FA, 0/9)			
CINDERELLA (Operetta for Children) (SOL-FA, 1/0)	2/0	—	—

## D. JENKINS.

DAVID AND SAUL (SOL-FA, 2/0) ...	3/0	3/6	—
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## A. JENSEN.

FEAST OF ADONIS (SOL-FA, 0/6) ...	1/0	1/6	—
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## W. JOHNSON.

ECCE HOMO ...	1/0	—	—
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## H. FESTING JONES.

KING BULBOUS (Operetta for Children) (SOL-FA, 0/8)	2/0	—	—
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## WARWICK JORDAN.

BLOW YE THE TRUMPET IN ZION ...	1/0	—	—
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## N. KILBURN.

BY THE WATERS OF BABYLON ...	1/0	—	—
LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—
SILVER STAR (Female voices) ...	1/6	—	—

## OLIVER KING.

BY THE WATERS OF BABYLON ...	1/6	—	—
NAIADS (Female voices) ...	1/6	—	—
ROMANCE OF THE ROSES ...	2/6	—	—
SANDS O' DEE (SOL-FA, 0/2) ...	0/4	—	—
THREE FISHERS (SOL-FA, 0/3) ...	0/6	—	—

## J. KINROSS.

SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—
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## H. LAHEE.

SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—
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## HENRY LAWES.

MASQUE OF COMUS ...	2/0	—	—
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## MAX LAISTNER.

FRIAR'S MERE (Male Voices) ...	1/6	—	—
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## EDWIN H. LEMARE.

COMMUNION SERVICE IN F ...	2/6	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—

## LEONARDO LEO.

DIXIT DOMINUS ...	1/0	1/6	—
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## F. LEONI.

GATE OF LIFE (SOL-FA, 1/0) ...	2/0	—	—
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## H. LESLIE.

FIRST CHRISTMAS MORN ...	2/6	—	—
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## F. LISZT.

LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0
THIRTEENTH PSALM ...	2/0	—	—

## C. H. LLOYD.

ALCESTIS (Male voices) ...	1/6	—	—
ANDROMEDA ...	3/0	3/6	5/0
GLEANERS' HARVEST (Female voices) ...	1/6	—	—
HERO AND LEANDER (SOL-FA, 0/9) ...	1/6	—	—
HYMN OF THANKSGIVING ...	2/0	—	—
LOBGBEARDS' SAGA (Male voices) ...	1/6	—	—
O GIVE THANKS UNTO THE LORD	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—
ROSSALL ...	2/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—
SONG OF BALDER ...	1/0	—	—
SONG OF JUDGMENT ...	2/6	3/0	4/0

## CLEMENT LOCKNANE.

ELFIN QUEEN (Female voices) ...	1/6	—	—
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## HARVEY LÖHR.

QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—
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## W. H. LONGHURST.

VILLAGE FAIR (Female voices) ...	2/0	2/6	—
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## ELVA LORENCE AND G. KENNEDY CHRYSTIE.

TERRA FLORA (Operetta for Children) ...	2/0	—	—
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## C. EGERTON LOWE.

LITTLE BO-PEEP (Operetta for Children) ...	1/0	—	—
(Ditto, SOL-FA, 0/4)			

## M. L. C. L.

SPORTS (Operetta for Children) ...	2/0	—	—
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## HAMISH MACCUNN.

LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	3/6	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/6) ...	1/0	—	—

## G. A. MACFARREN.

	Paper Cover.	Paper, Boards.	Cloth Gilt.
AJAX (Greek Play) (Male voices) ...	3/0	—	—
LADY OF THE LAKE (Choruses only, SOL-FA, 1/0)	2/0	—	4/0
MAY-DAY (SOL-FA, 0/6) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/6	1/0	—
OUTWARD BOUND ...	1/0	—	2/6
SONGS IN A CORNFIELD (Female Voices)	1/6	—	—
(Ditto, SOL-FA, 0/9)			
ST. JOHN THE BAPTIST (CHORUSES, SOL-FA, 1/0)	3/0	—	4/0

## A. C. MACKENZIE.

BETHLEHEM (Act II., separately 2/6) ...	5/0	6/0	7/6
BRIDE (SOL-FA, 0/8) ...	1/0	—	—
COLOWBA (Lyrical Drama) ...	5/0	—	7/6
Ditto (German Words) ...	8/0	—	10/6
TOTTER'S SATURDAY NIGHT (SOL-FA, 1/0)	2/0	—	—
DREAM OF JUBAL (Choruses only, SOL-FA, 1/0)	2/6	3/0	4/0
JASON ...	2/6	3/0	4/0
JUBILEE ODE ...	1/6	—	—
NEW COVENANT ...	1/6	—	—
PROCESSION OF THE ARK (SOL-FA, 0/9) ...	1/6	—	—
ROSE OF SHARON. New Edition (SOL-FA, 2/0)	2/6	3/0	5/0
STORY OF SAYID ...	3/0	3/6	5/0
TROUBADOUR (Lyrical Drama) ...	5/0	—	7/6
VENI, CREATOR SPIRITUS ...	2/0	—	—
WITCH'S DAUGHTER ...	3/6	4/0	5/0

## A. M. MACLEAN.

ANNUNCIATION ...	2/6	—	—
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## C. MACPHERSON.

BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
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## L. MANCINELLI.

ERO E LEANDRO (Opera) ...	5/0	—	—
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## F. W. MARKULL.

ROLAND'S HORN (Male voices) ...	2/6	—	—
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## F. E. MARSHALL.

PRINCE SPRITE (Female voices) ...	2/6	—	—
CHORAL DANCES from Ditto ...	1/0	—	—

## GEORGE C. MARTIN.

COMMUNION SERVICE, IN A AND C ...	each 1/0	—	—
FESTIVAL TE DEUM IN A (SOL-FA, 0/2) ...	0/6	—	—

## J. MASSENET.

MANON (Opera) ...	6/0	—	—
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## J. T. MASSER.

HARVEST CANTATA ...	1/0	—	—
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## J. H. MAUNDER.

BETHLEHEM (SOL-FA, 1/0) ...	2/0	—	—
OLIVET TO CALVARY (SOL-FA, 0/9) ...	1/6	2/0	—
PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—
SONG OF THANKSGIVING (SOL-FA, 0/9) ...	1/6	2/0	—

## T. R. MAYOR.

LOVE OF CHRIST ...	1/0	—	—
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## W. McNAUGHT.

MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6)	1/0	—	—
ELVES AND THE SHOEMAKER			
(Short Operetta for Children's voices) ...	0/6	—	—

## J. H. MEE.

DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
HORATIUS (Male voices) ...	1/0	—	—
MISSA SOLENNIS, in B FLAT ...	2/0	—	—

## MENDELSSOHN.

ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	—
AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0
AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—
ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0
Ditto (CHORUSES ONLY) ...	1/0	1/6	—
FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)	1/0	—	—
Ditto (Male voices) (T.T.B.B.) ...	1/0	—	—
HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2)	1/0	—	—
Ditto ...	0/4	—	—
HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/6	1/0	—
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6
LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
LORELEY (SOL-FA, 0/6) ...	1/0	—	—
MAN IS MORTAL (8 voices) ...	1/0	—	—
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
(Ditto, SOL-FA, 0/4)			
MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
CEDEPUS AT COLONOS (Male voices) ...	3/0	—	—



MENDELSSOHN (continued).				C. H. H. PARRY.			
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ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	AGAMEMNON (Greek Play) (Male voices) ...	3/0	—	—
DITTO (CHORUSES ONLY) ... ..	1/0	1/6	—	BEYOND THESE VOICES THERE IS PEACE ...	2/6	—	—
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0	BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—
SON AND STRANGER ... ..	4/0	—	—	(DITTO, English and German Words, 2 mark 50)	—	—	—
THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—	(DITTO, Italian Words, lire 2.50)	—	—	—
(DITTO, Sol-FA, 0/1½, 0/2, and 0/2 each.)	—	—	—	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	ETON ... ..	2/0	—	—
WALPURGIS NIGHT (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	ETON MEMORIAL ODE ... ..	1/6	—	—
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—	GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—
(DITTO, Sol-FA, 0/9)	—	—	—	GOD IS OUR HOPE AND STRENGTH ...	1/6	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/8	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—
(DITTO, Sol-FA, 0/3)	—	—	—	JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—
R. D. METCALFE AND A. KENNEDY.				JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6
PRINCE FERDINAND (Operetta for children) ...	2/0	—	—	KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6
(DITTO, Sol-FA, 0/9)	—	—	—	L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—
MEYERBEER.				LOTOS-EATERS (The Choric Song) ...	2/0	—	—
L'ETOILE DU NORD (Opera) ... ..	5/0	—	7/6	LOVE THAT CASTETH OUT FEAR ...	2/6	—	—
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	MAGNIFICAT (Latin) ... ..	1/6	—	—
Ditto (English) ... ..	1/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—
A. MOFFAT.				ODE ON THE NAIIVITY ... ..	2/0	2/6	4/0
BEE QUEEN (Operetta for children) (Sol-FA, 0/6)	1/0	—	—	ODE TO MUSIC (Sol-FA, 0/6) ... ..	1/6	—	—
CHRISTMAS DREAM (for children) (Sol-FA, 0/4) ...	1/0	—	—	PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—
B. MOLIQUE.				PROMETHEUS UNBOUND ... ..	3/0	—	—
ABRAHAM ... ..	3/0	3/6	5/0	SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9)...	2/0	—	—
J. A. MOONIE.				SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—
KILLIECRANKIE (Sol-FA, 0/8) ... ..	1/6	—	—	TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—
WOODLAND DREAM (children's voices) (Sol-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (Coronation) ...	1/0	—	—
HAROLD MOORE.				TE DEUM LAUDAMUS (English Words) ...	2/6	—	—
DARKEST HOUR (Sol-FA, 0/9) ... ..	1/6	2/0	—	VISION OF LIFE (Sol-FA, 1/0) ... ..	2/6	—	—
MOZART.				VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—
COMMUNION SERVICE, IN B FLAT, No. 7 ...	1/6	—	—	WAR AND PEACE (CHORUSES, Sol-FA, 1/6)...	3/0	—	—
COSI FAN TUTTE (Opera) ... ..	5/0	—	7/6	T. M. PATTISON.			
DIE ZAUBERFLÖTE (Opera) ... ..	3/6	—	5/0	ANCIENT MARINER ... ..	1/6	—	—
DON GIOVANNI (Opera) ... ..	3/6	—	5/0	LAY OF THE LAST MINSTREL ... ..	1/6	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	LONDON CRIES ... ..	1/0	—	—
HAVE MERCY, O LORD... .. Second Motet	0/3	—	—	MAY DAY ... ..	1/0	—	—
IL SERAGLIO (Opera) ... ..	3/6	—	5/0	MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—
KING THAMOS ... ..	1/0	1/6	—	A. L. PEACE.			
LE NOZZE DI FIGARO (Opera) ... ..	3/6	—	5/0	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—
LITANIA DE VENERABILI ALTARIS (E?) ...	1/6	2/0	3/0	PERGOLESI.			
LITANIA DE VENERABILI SACRAMENTO (B?)	1/6	2/0	3/0	STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—
MASS, IN B FLAT, No. 7 ... ..	1/0	—	—	CIRO PINSUTI.			
MASS, IN C, No. 1 (Latin and English) ...	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
MASS, IN D MINOR, No. 15 ... ..	1/0	1/6	2/6	PERCY PITT.			
Ditto (Latin and English) (Sol-FA, 1/0)...	1/0	1/6	2/6	HOHENLINDEN (Male voices) ... ..	1/6	—	—
MASS, IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6	JOHN POINTER.			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—
Ditto (CHORUSES ONLY) ... ..	0/8	—	—	(Sol-FA, 0/6) ... ..	—	—	—
O GOD, WHEN THOU (Sol-FA, 0/2) ... First Motet	0/3	—	—	V. W. POPHAM.			
SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—	EARLY SPRING ... ..	1/0	—	—
E. MUNDELLA.				J. B. POWELL.			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	PANGE LINGUA (Sing, my tongue) ...	1/6	—	—
E. W. NAYLOR.				A. H. D. PRENDERGAST.			
PAX DEI (A Song of Rest) ... ..	2/0	—	—	SECOND ADVENT ... ..	1/6	—	—
JOHN NAYLOR.				F. W. PRIEST.			
JEREMIAH ... ..	3/0	—	—	CENTURION'S SERVANT ... ..	0/8	—	—
JOSEF NEŠVERA.				C. E. PRITCHARD.			
DE PROFUNDIS ... ..	2/6	—	—	KUNACEPA ... ..	4/0	—	—
STAFFORD NORTH.				E. PROUT.			
IN THE MORNING (Sol-FA, 0/8) ... ..	1/0	—	—	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
E. A. NUNN.				FREEDOM ... ..	1/0	—	—
MASS, IN C ... ..	2/0	—	—	HEReward ... ..	4/0	—	—
E. CUTHBERT NUNN.				HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
FAIRY SLIPPER (Children's Operetta) (Sol-FA, 0/8)	2/0	—	—	QUEEN AIMÉE (Female voices) ... ..	1/6	—	—
VIA DOLOROSA ... ..	1/6	2/0	—	RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
A. O'LEARY.				PURCELL.			
MASS OF ST. JOHN ... ..	1/6	—	—	DIDO AND ÆNEAS ... ..	2/6	—	—
FREDK. OUSELEY.				KING ARTHUR ... ..	2/0	—	—
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	MASQUE IN "DIOCLESIAN" ... ..	2/0	—	—
PALESTRINA.				ODE ON ST. CECILIA'S DAY (Choruses, Sol-FA, 0/8)	2/0	—	—
COMMUNION SERVICE (Missa Papæ Marcelli)	2/6	—	—	TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria)	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (Sol-FA, 0/6)	1/0	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
MISSA BREVIS ... ..	2/6	—	—	THE FAIRY QUEEN (Opera) ... ..	2/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—	G. RATHBONE.			
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	ORPHEUS (Power of Music) (Children's voices)	1/6	—	—
STABAT MATER ... ..	1/6	—	—	(DITTO, Sol-FA, 0/6)	—	—	—
SURGE ILLUMINARE ... ..	1/0	—	—	SINGING LEAVES (Children's Voices) (Sol-FA, 0/6)	1/0	—	—
H. W. PARKER.				VOGELWEID THE MINNESINGER (Children's	1/0	—	—
HORA NOVISSIMA ... ..	3/6	4/0	—	voices) (Sol-FA, 0/6) ... ..	—	—	—
KOBOLDS ... ..	1/0	—	—	F. J. READ.			
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	ODE ... ..	1/6	—	—
WANDERER'S PSALM ... ..	2/6	—	—	J. F. H. READ.			
				DEATH OF YOUNG ROMILLY ... ..	1/6	—	—



				Paper Cover.	Paper Boards.	Cloth Gilt.
DOUGLAS REDMAN.						
COR UNUM VIA UNA (Female voices) ...	...	1/6	—	—	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ...	...	2/0	—	—	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/6) ...	...	1/6	—	—	—	—
WAXWORK CARNIVAL (Operetta for children) ...	...	2/0	—	—	—	—
(Ditto, Sol-fa, 0/8)						
J. V. ROBERTS.						
JONAH ...	...	2 0	—	—	—	—
PASSION ...	...	1 6	2/0	—	—	—
R. WALKER ROBSON.						
CHRISTUS TRIUMPHATOR ...	...	3 6	—	—	—	—
J. L. ROECKEL.						
HOURS (Operetta for children) (Sol-fa, 0/9) ...	...	2 0	—	—	—	—
LITTLE SNOW-WHITE (Operetta for children) ...	...	2/0	—	—	—	—
(Ditto, Sol-fa, 0/9)						
SILVER PENNY (Operetta for children) (Sol-fa, 0/9) ...	...	2/0	—	—	—	—
EDMUND ROGERS.						
FOREST FLOWER (Female voices) ...	...	1/6	—	—	—	—
ROLAND ROGERS.						
FLORABEL (Female voices) (Sol-fa, 1/0) ...	...	1/6	—	—	—	—
PRAYER AND PRAISE ...	...	4/0	—	—	—	—
F. ROLLASON.						
STOOD THE MOURNFUL MOTHER WEEPING ...	...	1/6	—	—	—	—
ROMBERG.						
HARMONY OF THE SPHERES ...	...	1/0	—	—	—	—
LAY OF THE BELL (Sol-fa, 0/8) ...	...	1 0	1/6	2/6	—	—
TE DEUM ...	...	1/0	—	—	—	—
TRANSIENT AND THE ETERNAL (Sol-fa, 0/4) ...	...	1/0	—	—	—	—
C. B. ROTHAM.						
ANDROMEDA ...	...	2/6	—	—	—	—
ROSSINI.						
IL BARBIERE (Opera) ...	...	3/6	—	5/0	—	—
GUILLAUME TELL (Opera) ...	...	5/0	—	7/6	—	—
MOSES IN EGYPT ...	...	6 0	6 6	7/6	—	—
STABAT MATER (Sol-fa, 1/0) ...	...	1 0	1/6	2/6	—	—
Ditto (CHORUSES ONLY) ...	...	0/6	1/0	—	—	—
CHARLES B. RUTENBER.						
DIVINE LOVE ...	...	2/6	—	—	—	—
JOSEPH RYELANDT.						
DE KOMST DES HEEREN (The coming of the Lord) ...	...	8/0	—	—	—	—
ED. SACHS.						
KING-CUPS ...	...	1/0	—	—	—	—
WATER LILIES ...	...	1/0	—	—	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	...	2/6	—	—	—	—
CAMILLE SAINT-SAËNS.						
HEAVENS DECLARE—CÆLI ENARRANT ...	...	1 6	—	—	—	—
THE PROMISED LAND ...	...	2/6	3/6	4/6	—	—
(Ditto, Sol-fa, CHORUSES ONLY) ...	...	1/6	—	—	—	—
(Ditto, German Words, 4 Mark Netto.)						
(Ditto, French Words, Frs. 5)						
W. H. SANGSTER.						
ELYSIUM ...	...	1/0	—	—	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Children's voices) ...	...	0/6	—	—	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	...	2/0	—	3/6	—	—
Ditto, IN B FLAT ...	...	2/0	—	3/6	—	—
Ditto, IN C ...	...	2/0	—	3/6	—	—
Ditto, IN E FLAT ...	...	2/0	2/6	4/0	—	—
Ditto, IN F ...	...	2/0	—	3/6	—	—
Ditto, IN G ...	...	2/0	—	3/6	—	—
LAZARUS (Easter) ...	...	1/6	—	—	—	—
MASS, IN A FLAT ...	...	1/0	1/6	2/6	—	—
Do., IN B FLAT ...	...	1/0	1/6	2/6	—	—
Do., IN C ...	...	1/0	1/6	2/6	—	—
Do., IN E FLAT ...	...	2/0	2/6	4/0	—	—
Do., IN F (Sol-fa, 0/9) ...	...	1/0	1/6	2/6	—	—
Do., IN G ...	...	1/0	1/6	2/6	—	—
SONG OF MIRIAM (Sol-fa, 0/6) ...	...	1/0	—	—	—	—
(Ditto, Welsh Words, Sol-fa, 0/6)						
SONG OF THE SPIRITS OVER THE WATERS						
(Male voices) (Sol-fa, 0/6) ...	...	1/0	—	—	—	—
SCHUMANN.						
ADVENT HYMN, "IN LOWLY GUISE" ...	...	1/0	—	—	—	—
FAUST (Ditto, Part 3 only, 2/-) ...	...	3 0	3/6	5/0	—	—
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KING'S SON ...	...	1/0	—	—	—	—
LUCK OF EDENHALL (Male voices) (Sol-fa, 1/0) ...	...	1/6	—	—	—	—
MANFRED ...	...	1/0	—	—	—	—
MIGNON'S REQUIEM ...	...	1/0	—	—	—	—
MINSTREL'S CURSE ...	...	1/6	—	—	—	—
NEW YEAR'S SONG (Sol-fa, 0/6) ...	...	1/0	—	—	—	—
PARADISE AND THE PERI (Sol-fa, 1/6) ...	...	2/6	3 0	4 0	—	—
PILGRIMAGE OF THE ROSE ...	...	1 0	1 6	2/6	—	—
REQUIEM ...	...	2/0	—	—	—	—
SONG OF THE NIGHT ...	...	0/9	—	—	—	—
H. SCHÜTZ.						
PASSION OF OUR LORD ...	...	1/0	—	—	—	—
BERTRAM LUARD-SELBY.						
DYING SWAN ...	...	1/0	—	—	—	—
FAKENHAM GHOST ...	...	1/6	—	—	—	—
"HELENA IN 'IROAS" ...	...	3/6	—	—	—	—
SUMMER BY THE SEA (Female) (Sol-fa, 0/6) ...	...	1/6	—	—	—	—
WAITS OF BREMEN (Children) (Sol-fa, 0/6) ...	...	1 6	—	—	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ...	...	2/6	—	—	—	—
E. SILAS.						
COMMUNION SERVICE, IN C ...	...	1/6	—	—	—	—
MASS, IN C ...	...	1/0	—	—	—	—
HENRY SMART.						
BRIDE OF DUNKERRON (Sol-fa, 1/0) ...	...	2/0	2/6	4/0	—	—
KING RENÉ'S DAUGHTER (Female voices) ...	...	1 6	—	—	—	—
(Ditto, Sol-fa, 0/9)						
SING TO THE LORD ...	...	1/0	—	—	—	—
J. M. SMITON.						
ARIADNE (Sol-fa, 0/9) ...	...	2 0	—	—	—	—
CONNLA ...	...	2/6	—	—	—	—
KING ARTHUR (Sol-fa, 1/0) ...	...	2/6	—	—	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND ...	...	1 0	—	—	—	—
ODE TO THE PASSIONS ...	...	2/0	—	—	—	—
RED KING (Men's voices) ...	...	1 0	—	—	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) ...	...	1/0	—	—	—	—
(Ditto, Sol-fa, 0/8)						
E. M. SMYTH.						
MASS, IN D ...	...	2/6	—	—	—	—
A. SOMERVELL.						
CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4) ...	...	0/9	—	—	—	—
ELEGY ...	...	1/6	—	—	—	—
ENCHANTED PALACE (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-fa, 0/8)						
FORSAKEN MERMAN (Sol-fa, 0/8) ...	...	1/6	—	—	—	—
KING THRUSHBEARD (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-fa, 0/9)						
KNAVE OF HEARTS (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-fa, 0/8)						
MASS, IN C MINOR ...	...	2/6	—	—	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	...	2/0	—	—	—	—
ODE TO THE SEA (Sol-fa, 1/0) ...	...	2/0	—	—	—	—
POWER OF SOUND (Sol-fa, 1/0) ...	...	2/0	—	—	—	—
PRINCESS ZARA (Operetta, children's voices) ...	...	2/0	—	—	—	—
(Ditto, Sol-fa, 0/9)						
SEVEN LAST WORDS ...	...	1 0	—	—	—	—
R. SOMERVILLE.						
'PRENTICE PILLAR (Opera) ...	...	2/0	—	—	—	—
W. H. SPEER.						
JACKDAW OF RHEIMS ...	...	2 0	—	—	—	—
LAY OF ST. CUTHBERT ...	...	2/0	—	—	—	—
SPOHR.						
CALVARY ...	...	2 6	3 0	4/0	—	—
CHRISTIAN'S PRAYER ...	...	1/0	1/6	2/6	—	—
FALL OF BABYLON ...	...	3 0	3/6	5/0	—	—
FROM THE DEEP I CALLED ...	...	0/6	—	—	—	—
GOD IS MY SHEPHERD ...	...	0/9	—	—	—	—
GOD, THOU ART GREAT (Sol-fa, 0/6) ...	...	1 0	—	—	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	...	0 8	—	—	—	—
HYMN TO ST. CECILIA ...	...	1 0	—	—	—	—
JEHOVAH, LORD OF HOSTS ...	...	0/4	—	—	—	—
LAST JUDGMENT (Sol-fa, 1/0) ...	...	1/0	1/6	2/6	—	—
Ditto (CHORUSES ONLY) ...	...	0/6	1/0	—	—	—
MASS (for 5 solo voices and double choir) ...	...	2 0	—	—	—	—
JOHN STAINER.						
CRUCIFIXION (Sol-fa, 0/9) ...	...	1/6	2/0	—	—	—
DAUGHTER OF JAIUS (Sol-fa, 0/9) ...	...	1 6	2/0	—	—	—
ST. MARY MAGDALEN (Sol-fa, 1/0) ...	...	2 0	2/6	4 0	—	—
C. VILLIERS STANFORD.						
BATTLE OF THE BALTIC ...	...	1/6	—	—	—	—
CARMEN SÆCULARE ...	...	1/6	—	—	—	—
COMMUNION SERVICE, IN G ...	...	2/6	—	—	—	—
EAST TO WEST ...	...	1/6	—	—	—	—
EDEN (Dramatic Oratorio) ...	...	5/0	6/0	7 6	—	—
GOD IS OUR HOPE (46th Psalm) ...	...	2/0	—	—	—	—
MASS, IN G MAJOR ...	...	2/6	—	—	—	—
REVENGE (Sol-fa, 0/9) ...	...	1/6	—	—	—	—
(Ditto, German Words, 2 Mark.)						
VOYAGE OF MAELDUNE ...	...	2/6	3 0	4 0	—	—

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LAIRD O' COCKPEN (SOL-FA, 0/6) ... ..	1/0	—	—	GOD WITH US ... ..	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN ... ..	2/0	—	—
SONG OF THE FATES ... ..	1/0	—	—	ST. ANDREW ... ..	2/0	—	—
SIGISMOND STOJOWSKI.				W. V. WALLACE.			
SPRING-TIME ... ..	1/0	—	—	MARITANA (Opera) ... ..	—	—	—
E. C. SUCH.				DITTO, CONCERT EDITION ... ..	1/6	—	—
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	ERNEST WALKER.			
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ARTHUR SULLIVAN.				ODE TO A NIGHTINGALE ... ..	1/0	—	—
EXHIBITION ODE ... ..	1/0	—	—	T. WALROND.			
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TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9) ... ..	1/0	—	—	R. H. WALTHER.			
T. W. SURETTE.				PIED PIPER OF HAMELIN ... ..	2/0	—	—
EVE OF ST. AGNES ... ..	2/0	—	—	H. W. WAREING.			
W. TAYLOR.				COURT OF QUEEN SUMMERGOLD (Operetta for			
ST. JOHN THE BAPTIST ... ..	—	4/0	—	children) (SOL-FA, 0/6) ... ..	1/0	—	—
A. GORING THOMAS.				HO-HO OF THE GOLDEN BELT (Cantata			
SUN-WORSHIPPERS (SOL-FA, 0/9) ... ..	1/0	—	—	for Children) (SOL-FA, 0/6) ... ..	1/0	—	—
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E. H. THORNE.				WRECK OF THE HESPERUS ... ..	1/6	—	—
BE MERCIFUL UNTO ME ... ..	1/0	—	—	HENRY WATSON.			
G. W. TORRANCE.				IN PRAISE OF THE DIVINE (Male voices)	2/0	—	—
REVELATION ... ..	5/0	—	—	PSALM OF THANKSGIVING ... ..	1/0	—	—
BERTHOLD TOURS.				WEBER.			
FESTIVAL ODE ... ..	1/0	—	—	COMMUNION SERVICE, IN E FLAT ... ..	1/3	—	—
HOME OF TITANIA (Female voices) ... ..	1/6	—	—	DER FREISCHÜTZ (Opera) ... ..	3/6	—	5/0
(DITTO, SOL-FA, 0/6) ... ..	—	—	—	DITTO Choruses only ... ..	1/6	—	—
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BALAAM AND BALAK ... ..	2/6	—	—	IN CONSTANT ORDER ... ..	1/6	—	—
IN THE DESERT AND IN THE GARDEN ... ..	1/6	2/0	—	JUBILEE CANTATA ... ..	1/0	1/6	—
(DITTO, SOL-FA, 1/0) ... ..	—	—	—	MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	DITTO, IN G (Latin and English) ... ..	1/0	1/6	2/6
(DITTO, SOL-FA, 0/6) ... ..	—	—	—	OBERON (Opera) ... ..	3/6	—	5/0
P. TSCHAIKOWSKY.				PRECIOSA (Choruses only, 0/6) ... ..	1/0	—	—
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MISSA EUGE BONE ... ..	2/0	—	—	DIXIT DOMINUS ... ..	1/0	—	—
VAN BREE.				EXULTATE DEO (Sing aloud with gladness)	0/6	—	—
ST. CECILIA'S DAY (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
VERDI.				S. S. WESLEY.			
ERNANI (Opera) ... ..	3/6	—	5/0	O LORD, THOU ART MY GOD ... ..	1/0	—	—
RIGOLETTO (Opera) ... ..	3/6	—	5/0	FLORENCE E. WEST.			
LA TRAVIATA (Opera) ... ..	3/6	—	5/0	MIDSUMMER'S DAY (Operetta for children)	1/6	—	—
IL TROVATORE (Opera) ... ..	3/6	—	5/0	(DITTO, SOL-FA, 0/6) ... ..	—	—	—
DITTO Choruses only (SOL-FA) ... ..	1/0	—	—	JOHN E. WEST.			
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CHARLES VINCENT.				THY HOUSE ... ..	1/0	—	—
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R. WAGNER.				CHAS. WOOD.			
FLYING DUTCHMAN (Opera) ... ..	3/6	—	5/0	ODE TO THE WEST WIND ... ..	1/0	—	—
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DITTO Act III. ... ..	1/6	—	—	FALMOUTH ... ..	1/0	—	—
DITTO Selection from Act II. ... ..	1/0	—	—	F. C. WOODS.			
HOLY SUPPER OF THE APOSTLES ... ..	2/0	—	—	GREYPORT LEGEND (1797) (Male voices) ... ..	1/0	—	—
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# THE NEW CATHEDRAL PSALTER.

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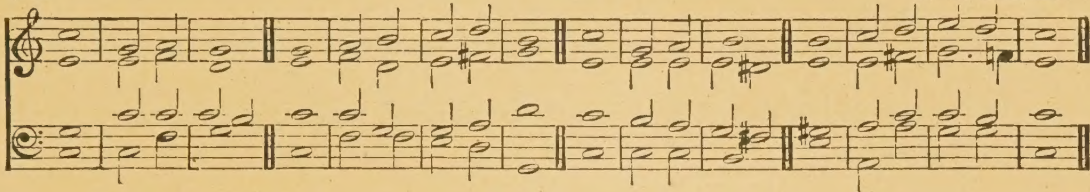
DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBDIN.



PSALM ii.—*Quare fremuerunt gentes?*

*f* **W**HY do the heathen so **furiously** | rage to- | gether : and why do  
the **people** im- | agine . a | vain | thing?

2 The kings of the earth stand up \* and the **rulers** take |  
counsel . to- | gether : against the **Lord** and a- | gainst |  
his An- | ointed.

3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |  
cords | from us.

4 He that dwelleth in **heaven** shall | laugh them . to | scorn :  
the **Lord** shall | have them | in de- | rision.

5 Then shall he **speak** unto them | in his | wrath : and **vex** them |  
in his | sore dis- | pleasure.

6 **Yet** have I | set my | King : upon my | holy | hill of | Sion.

*mf* 7 I will preach the law \* whereof the Lord hath **said** | unto | me :  
Thou art my Son \* this **day** have | I be- | gotten | thee.

8 Desire of me \* and I shall give thee the **heathen** for | thine in- |  
heritance : and the utmost **parts** of the | earth for | thy pos- |  
session.

9 Thou shalt **bruise them with a** | rod of | iron : and break them  
in **pieces** | like a | potter's | vessel.

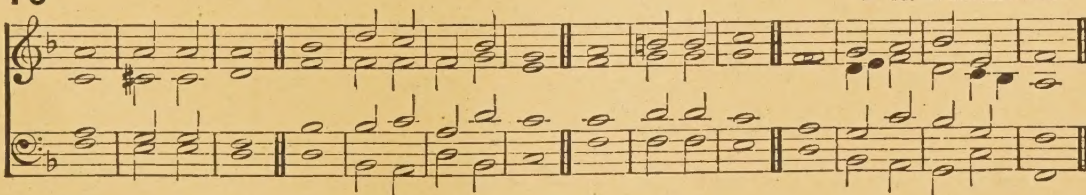
10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |  
judges | of the | earth.

11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |  
reverence.

12 Kiss the Son lest he be angry \* and so ye **perish from the** |  
right | way : if his wrath be kindled (yea but a little) \* bless-ed  
are all **they** that | put their | trust in | him. **GLORIA.**

79

T. A. WALMISLEY.



PSALM iii.—*Domine, quid multiplicati!*

*mf* **L**ORD how are they **increas-ed** that | trouble | me : **many** are |  
they that | rise a- | gainst me.

2 Many one there **be** that | say of . my | soul : There is no **help** |  
for him | in his | God.



# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 51.—*With Superimposed notes.*

2/6

DAY 1.

THE PSALMS.

MORNING.

## PSALM II.—*Quare fremuerunt gentes ?*

*A triumphal Ode of the Lord's Anointed, who is set in Zion to rule and judge.*

*Appointed for use on Easter Day.*

*f* WHY do the heathen so furiously | rage to- | gether : and  
why do the people im- | agine . a | vain | thing ?

2 The kings of the earth stand up \* and the rulers take |  
counsel . to- | gether : against the Lord and a- | gainst |  
his An- | ointed.

3 Let us break their | bonds a- | sunder : and cast a- |  
way their | cords | from us.

4 He that dwelleth in heaven shall | laugh them . to | scorn :  
the Lord shall | have them | in de- | rision.

5 Then shall he speak unto them | in his | wrath : and  
vex them | in his | sore dis- | pleasure.

6 Yet have I | set my | King : upon my | holy | hill of | Sion.

*mf* 7 I will preach the law \* whereof the Lord hath said | unto |  
me : Thou art my Son \* this day have | I be- | gotten |  
thee.

8 Desire of me \* and I shall give thee the heathen for |  
thine in- | heritance : and the utmost parts of the |  
earth for | thy pos- | session.

9 Thou shalt bruise them with a | rod of | iron : and break  
them in pieces | like a | potter's | vessel.

10 Be wise now therefore | O ye | kings : be learn-ed ye that are |  
judges | of the | earth.

11 Serve the | Lord in | fear : and rejoice | unto | him with |  
reverence.

12 Kiss the Son lest he be angry \* and so ye perish from the |  
right | way : if his wrath be kindled (yea but a  
little) \* bless-ed are all they that | put their | trust in |  
him.

GLORIA.



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The black knight

Music



